

Illinois State University

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Music

Fall 11-16-2018

University Band Symphonic Band

Marykatheryne E. Kuhne Conductor
Illinois State University

Zachary A. Taylor Conductor
Illinois State University

Doug Morin Conductor
Illinois State University

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ILLINOIS SYMPHONY ORCHESTRA
KEN LAM, MUSIC DIRECTOR

Upcoming Events

Friday, November 16

Junior Recital: Matt Davis, *baritone*

8:30 pm

Kemp

Tuesday, November 27

Senior Recital: Derek Zimmerman, *tuba*

8:00 pm

Kemp

Wednesday, November 28

African Drumming and Dance Recital

7:30 pm

Kemp

Thursday, November 29

Music Factory

8:00 pm

Kemp

Friday, November 30

Senior Recital: Kevin Rahtjen, *oboe*

6:00 pm

Kemp

Senior Recital: Tyler Walls, *euphonium*

7:00 pm

Kemp

Saturday, December 1

Music for the Holidays

3:00 pm and 7:00 pm

CPA

Sunday, December 2

Music for the Holidays

3:00 pm

CPA

Illinois State University
College of Fine Arts
School of Music

University Band

Marykatheryne E. Kuhne, *conductor*

Zachary A. Taylor, *conductor*

Symphonic Band

Doug Morin, *conductor*

Center for the Performing Arts
November 16, 2018
Friday Evening
8:00 p.m.

This is the sixty-ninth program of the 2018-2019 season.

Program

Please silence all electronic devices for the duration of the concert. Thank you.

Encanto (1989)

Robert W. Smith
(born 1958)

Three Ayres from Gloucester (1969)

Hugh M. St.
(1917-2000)

American Riversongs (1988)

Pierre LaPlante
(born 1943)

Cenotaph (1992)

Jack Stamp
(born 1954)

In Heaven's Air (2002)

Sam Hazo
(born 1966)

Fusion (2007)

I. Overture
II. Ballad
III. Fusion

Brian Balmages
(born 1975)

-Intermission-

Rollo (1985)

David Maslanka
(1943-2017)

Common Threads (2016)

Kimberly Archer
(born 1973)

Sunset Serenade (2011)

Thomas Doss
(born 1966)

Lift-Off (2007)

Roger Zare
(born 1985)

ASSISTED LISTENING DEVICES

The Center for the Performing Arts is equipped with an infrared audio amplification system for assisted listening. Headsets and receiver packs are available, free of charge, at the Box Office or by checking with the House Manager. An ID is needed to check out the device and must be returned to the House Manager at the end of the performance.

Please silence all electronic devices for the duration of the concert. Thank you.

Information

Thank you for joining us for today's performance of Illinois State University's University Band and Symphonic Band. We hope that you will enjoy our concert, and that you join us again for future performances here at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

The Center for the Performing Arts is equipped with an infrared audio amplification system for assisted listening. Headsets and receiver packs are available, free of charge, at the Box Office or by checking with the House Manager. An ID is needed to check out the device and must be returned to the House Manager at the end of the performance.

About the Conductors

Marykatheryne E. Kuhne is a second-year graduate student studying Wind Conducting and Clarinet Performance; she serves as a Band Area Graduate Assistant at Illinois State University. Marykate studies conducting with Dr. Anthony Marinello and clarinet with Dr. David Gresham. In addition to co-leading University Band, Marykate is a member of the Wind Symphony, various chamber groups and guest conducts other ensembles at ISU. Marykate attended Indiana University of Pennsylvania where she acquired a Bachelor of Science Degree in Music Education. During her time at IUP, she served "The Legend" as a Drum Major for three consecutive seasons, performed with the Pittsburgh Symphony Orchestra, and played with top chamber groups and ensembles. Marykate is an honorary member of Tri-M Music Honor Society.

Zachary A. Taylor is a second-year graduate student at Illinois State University, pursuing a degree in Wind Band Conducting with Dr. Anthony Marinello and Trumpet Performance with Dr. Amy Gilreath. Before attending Illinois State, Zachary was Director of Bands and Music Director at St. Joseph-Ogden High School where he taught competitive marching band, concert band, chorus, guitar, and music production. He graduated with a Bachelor's degree in Music Education from Illinois Wesleyan University in 2015 where he studied conducting with Roger Garrett and Steve Eggleston and trumpet with Jennifer Brown and Steve Eggleston. In addition to his work co-conducting University Band, Zachary is a member of Wind Symphony and guest conducts the Wind Symphony and Symphonic Winds.

A native of Indiana, **Doug Morin** is the Associate Director of Bands and Director of the Big Red Marching Machine at Illinois State University. His duties include managing all aspects of BRMM, directing the Symphonic Band, and teaching courses in Marching Band Techniques and Conducting. Prior to joining the faculty at ISU, he spent twelve years as an educator in North Carolina where his concert bands, marching bands, and jazz ensembles earned numerous awards, recognitions, and superior ratings. He writes drill for bands of all sizes, from 25 to 225, which is performed in venues from high school football games to the College Football Playoffs. He has served as guest conductor, clinician, and adjudicator for ensembles from both the United States and Canada.

Mr. Morin graduated from the Indiana University Jacobs School of Music with a Bachelor of Music Education and earned a Masters of Music in Wind Conducting at the University of Southern Mississippi, and is completing a Doctorate of Musical Arts in Wind Conducting from the University of Washington. During his matriculation at Southern Mississippi, where he served as Head Graduate Assistant for the Department of Bands, the faculty from the School of Music selected him to receive the Outstanding Graduate Student Award. His conducting teachers include Dr. Catherine Rand and Professor Timothy Salzman. He holds memberships in the National Association for Music Education, Phi Kappa Phi honor society, Kappa Kappa Psi National Honorary Band Fraternity, and the College Band Director's National Association.

Program Notes

Robert W. Smith is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

One of Robert W. Smith's most impressive festival works to date, *Encanto* opens with a distinctive full brass fanfare and evolves into an infectious rhythmic statement that makes younger bands sound strong and confident. Directors everywhere have heralded this distinctive piece as one of their favorites.

Hugh M. Stuart was an American composer from Harrisburg, Pennsylvania. Stuart studied clarinet and received his bachelor of music degree from Oberlin Conservatory of Music. Stuart wrote over 100 compositions, arrangements, solos, method books and orchestral collections. He dedicated 33 years of his life to teaching instrumental music in Maryland and New Jersey.

Three Ayres of Gloucester is a musically rewarding three-movement suite composed in 1969 and is a true classic of band literature. The music captures the early English folk song style and the moods and dances of the common folk living in the shadows of medieval castles.

Pierre LaPlante, of French-Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He attended the University of Wisconsin at Madison, where he received his Bachelor and Master of Music Degrees. His many years of teaching at the elementary through college levels include classroom, vocal and instrumental music.

American Riversongs is based on traditional music of an earlier time, when the rivers and waterways were the lifelines of a growing United States. The piece begins with a rousing setting of Down the River, followed by an expansive and dramatic treatment of Shenandoah. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster's The Glendy Burk. As the Glendy Burk travels along, a second theme is introduced by piccolo, flutes and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring the piece to its conclusion.

Dr. Jack Stamp is currently adjunct Professor of Music at the University of Wisconsin-River Falls where he teaches conducting. Prior to this appointment, Dr. Stamp served as Director of Band Studies at Indiana University of Pennsylvania for 25 years. In addition, he served as chairperson of the music department for six years. He holds a DMA degree in Wind Conducting from Michigan State University where he studied with Eugene Corporon. He resides in Hudson, WI with his wife, LeAnn.

A cenotaph is defined as, "A statue or monument to a person not buried there." The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these. After an explosive percussion introduction, the work begins with a five-part fugue. An accelerando leads to a layering of ostinati and when the original subject returns in the end it is augmented and harmonized in chorale style. *Cenotaph* was commissioned by Mitchell Fennell and the California State University at Fullerton Bands for the 1992 Southern California All-State Band. (note provided by publisher)

Samuel R. Hazo has served as a music teacher at every educational grade level, kindergarten through college, including tenure as a high school and university band director. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a clinician and is currently on the music faculty in the Upper St. Clair School District. His original compositions are published by Boosey & Hawkes (New York/London), FJH Music and Wingert-Jones Publications. He resides in Pittsburgh, Pennsylvania with his wife and two children.

Heaven's Air was commissioned by Dr. Robert Cameron, Director of Bands at Duquesne University in Pittsburgh, Pennsylvania. After experiencing the sudden death of his mother, Dr. Cameron requested the piece be written to grant closure and help him through the grieving process. According to Hazo, "the work is about the letting go of a loved one from your hands into the hands of God, as well as the glorious transformation of the soul to heaven."

The title of the piece is taken from William Shakespeare's Sonnet 21:

And then believe me, my love is as fair
As any Mother's child, though not so bright
As those gold candles fixed in Heaven's air

Brian Balmages is an active American composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's from the University of Miami. He has taught at Towson University in Maryland and currently is Director of Instrumental Publications for the FJH Music Company in Fort Lauderdale.

Fusion is a contemporary work in three movements that draws from various types of pop music and dance forms and sets them in a symphonic framework.

"Overture," the opening movement, is a short fanfare based loosely around Irish dance rhythms and melodies. "Ballad" gets its inspiration from a variety of aspects of pop ballads. "Fusion," the last movement, is a combination of rock, funk, swing and classical music in a modern setting.

Illinois State University, University Band

Marykate Kuhne, *conductor*

Zachary Taylor, *conductor*

Flute

Anna Aughenbaugh
Haley Carr
Rose Cuzzone
Kaylie Creech
Madelyn Dowd
Alexandria Ellison*
Eliza Gallermo
Nicole Golebiowski
Cassidy Hanyzewski*
Jessica Houghton
Erika Jimenez
Jesenia Kolimas
Hannah Kutcek
Katie Middleton
Leslie Mohr
Maira Peters
Rebecca Sonido
Allison Wessel*

Oboe

Isabelle Barriball*
Margaret Bourdon

Clarinet

Mikayla Alt
Sophia Belczak
Myesha Choudhury
Bailey Craig*
Meghan Escamilla
Emily Felbinger, Bass
Kristin Heyder
Sarah Hlade
Katelyn Kierzyk
Zoe Kohnke
Emily Romero *
Theresa Schafer
Brooke Schlicker
Matthew Thilmany

Bassoon

Mitchell Solesky*

Horn

Madi Marik*

Saxophone

Antonio Bolanos*
Teontae Booker
Brett Haffner, *bari*
Xavier Lee, *tenor*
Meredith Peebles
Hannah Rademaker
Michael Rickey
Sarah Rynke

Trumpet

Jared Cihlar
Kayla Depcik
Alanna Kogan
Luke Mance
Ivan Reyes
Maxwell Roth
Shelley Siegel
Michael Sorenson
George Stedman*

Trombone

Kacie Brown
Katie Bruce
Robert Kelly

Euphonium

Arturo Vladimir Alfaro-Manriquez
Christian Loar
Julian Ortiz
Ian Samsami
Brian Zimmerman

Tuba

David Basich*
Kyle Fitch
Nick Klecki

Percussion

Andrew Alexander
Matthew Milaneses
Alex Musselman
Peter Schmuldt
Amidala Soria
Jacob Taylor

Alphabetical Listing

*Denotes Soloist

Program Notes

David Maslanka was born in New Bedford, Massachusetts in 1943. He studied composition at Oberlin College Conservatory with Joseph Wood. After spending a year at the Mozarteum in Salzburg, Austria, he earned a masters and doctorate in composition at Michigan State University, taking lessons primarily with H. Owen Reed. Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

On August 6, 2017 Dr. Maslanka passed away at his home after being diagnosed with a severe form of colon cancer in June. His wife, Alison, died on July 3rd of the same year. He declined rapidly following her passing.

Program Note by David Maslanka:

"'Rollo' is a complicated little idea, and when asked to explain it I am often at a loss. Rollo is a fictional character created by the American composer Charles Ives who lived from 1875 to 1953. Ives used Rollo in his writings about music as the model of an average person with conservative musical tastes. Ives would say 'Rollo would really like that tune!' or 'Rollo wouldn't like that one at all!' Rollo was Ives' measuring stick for a level of American popular taste. The irony was that Rollo wouldn't have liked most of Ives' own music. So, when 'Rollo Takes a Walk' he moves about among tunes that he likes, and some stuff that's hard for him. Finally, 'Rollo' is simply a quirky little bit of fun, a bit of a musical cartoon. I hope you enjoy!"

Kimberly K. Archer (born 1973 in Mendota, IL) is currently serving as Professor of Composition at Southern Illinois University in Edwardsville, Illinois. She teaches composition, music theory, analysis, counterpoint, and 20th century music. Past appointments include Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. She holds a Bachelor of Music Education from The Florida State University, a Master of Music in Composition from Syracuse University, and Doctor of Musical Arts in Composition from The University of Texas at Austin. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter.

A specialist in music for winds and percussion, Dr. Archer's compositions have been performed throughout the United States, including national conventions of the National Flute Association, regional conventions of the College Band Directors National Association, and state conventions of the Nebraska State Band Association, Oklahoma Music Educators Association, and the National Band Association-Wisconsin. Her music has also been performed at the WASBE International Convention and the Midwest International Band and Orchestra Clinic.

She has received commissions from such organizations as The United States Air Force Band of Mid-America, Kappa Kappa Psi & Tau Beta Sigma, The Florida State University Summer Music Camps, The International Center for New Music at Central Michigan University, and the International Women's Brass Conference, as well as by consortiums of university and high school ensembles around the country.

Program Note for *Common Threads* by Kimberly Archer:

It's amazing but true that nothing shuts off my creativity spigot faster than the word "commission." It can be so much pressure!

After many false starts on this piece, I found myself sitting at a piano, banging repeatedly on an F and growling, "If I play this F long enough, something has to come out of it!" What ultimately came out was a work that meanders through many keys, meters, and styles, but is unified by the common thread of a repeated pitch. Usually it's that F, finally making good on its potential.

As the larger form and character of this music began to take shape, I realized its goofy humor, carefree spirit, and unabashed joy exactly reflected what I have seen for myself and love so much about the UN-L Wind Ensemble and their conductor, both in rehearsal and performance. Indeed, I can't recall a premiere performance where the musicians and the audience shared such fun and energy!

Thomas Doss was born 1966, in Linz, Austria, into a musical family (both parents were active orchestra-musicians). His undergraduate degree took place at the Brucknerkonservatorium Linz in music education, with an emphasis in trombone, composition, conducting, and piano. Subsequent studies took place in Salzburg, Vienna, Los Angeles, and Maastricht (Limburg).

Doss debuted with the Wiener Kammerorchester in 1988. He held residencies with various opera houses and festivals, working as both conductor and composer with, among others: the Brucknerorchester Linz, Philharmonisches Orchester Erfurt, Wiener Kammerorchester, Westfälisches Sinfonieorchester, Philharmonisches Orchester Budweis, Südböhmische Kammerphilharmonie, Wiener Kammerchor, Neue Philharmonie Frankfurt, and the Österreichisches Ensemble für neue Musik. Doss is known for collaborating with artists from many different genres, such as Harri Stojka, Chris de Burgh, Thomas Gansch, John Williams, Steven Mead, Christian Maurer, as well as many others.

The composer provides the following quote to depict his work:

Sunset Serenade is a tribute by the composer to a music colleague, whose life was unexpectedly cut short. In spite of the sad circumstances of its creation, the music reflects overwhelmingly happy memories and thoughts of gratitude for time spent together and shared experiences. The overall peaceful nature of this composition symbolizes a reconciliation with, and acceptance of, the transient nature of man.

Roger Zare has been praised for his "enviable grasp of orchestration" (New York Times) and for writing music with "formal clarity and an alluringly mercurial surface." He was born in Sarasota, FL, and has written for a wide variety of ensembles, from solo instruments to full orchestra. Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed in five continents by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the New York Youth Symphony. An award-winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, a Copland House Residency Award, Grand Prize in the inaugural China-US Emerging Composers Competition, and many other honors. An active pianist, Zare performed his chamber work, *Geometries*, with Cho-Liang Lin, Jian Wang, and Burt Hara at the 2014 Hong Kong International Chamber Music Festival. He has been composer in residence at the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and currently serves with the SONAR new music ensemble.

Dr. Zare holds a DMA from the University of Michigan, where he studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory and the University of Southern California. His previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen. Dr. Zare currently serves as Instructional Assistant Professor of Composition and Theory at Illinois State University.

The composer provides the following program note:

Lift-Off is a very quick and energetic piece, not quite 3 minutes long. It was written when NASA was returning the Space Shuttle to flight in 2005 and is a celebration of human space exploration. There are very few delicate moments in this piece, and I concentrate more on large gestures and thick orchestration. Highly pointed rhythmic sections give way to richly harmonized melodic sections, with

an almost constant rushing of 16th notes throughout the entire piece. It is a thrilling ride for both the performers and the audience.

Lift-Off was commissioned by Andrew Lane and the Sarasota Orchestra Symphony Association. It was premiered by the Sarasota Orchestra Youth Philharmonic sitting side-by-side with the professional musicians on Monday, November 13, 2006. There is also a transcription for wind ensemble, and it was premiered by H Robert Reynolds and the USC Thornton Wind Ensemble on October 21, 2007. The wind ensemble version has been awarded first prize in the third annual Frank Ticheli Composition Competition, (category 2).

Illinois State University, Symphonic Band
Doug Morin, *conductor*

Flute

Christopher Bulding*
Brennon Best
Sarah Lange
Anna Smith
Bryn Fleming
Kaitlyn Heisteand
Kiley Krause
Kaitlyn Wiseman

Clarinet

Emily Giesholt*
Ladarius Young
Kailee Burkhalter
Katharine Allen
Lydia Armour
Lauren Crumble
Andrea Ruiz
Hannah Wilson
Abbie Eveland
Sara Henne
Ann Borow
Brody Frieden
Jocelyn Jamieson
Anna Stewart, Bass
Dorothy Hodson, Bass

Bassoon

Lora Stone

Saxophone

Marwin Esguerro, *alto*
Leslie Castro, *alto*
Timothy Bareika, *tenor*
Michael Pidgeon, *bari*
Colton Christiansen, *bari*

Horn

Allyson Miller*
Jimmy Spencer
Olaf Grau
Jasmine Flores
Cassidy Fairchild
Sarah Ruffolo

Trumpet

Tom Gloodt*
Brock Baker
Robert Ranz
Logan Robb
Austin Caraher

Trombone

Eric Tyk*
Tyler Briscoe
Zach Peterson
Jace Wilkin, Bass

Euphonium

Giovanni Avila*
Matthew Fink
Morgan Roach

Tuba

Angel Lopez*
Thomas Miltner

Percussion

Matt Cowsert*
Mac McPike
Ethan Wepfer
William Lawton
Laura Hanson
Brennan Weirman

Piano

Adam Marroquin

*Denotes section leader

THANK YOU

Illinois State University College of Fine Arts

Jean Miller, *dean*
Sara Semonis, *associate dean of research and planning*
Janet Tulley, *assistant dean of academic programs and student affairs*
Nick Benson, *coordinator, Center for Performing Arts*
Molly McDonald, *director of development*
Steve Parsons, *director, School of Music*
Janet Wilson, *director, School of Theatre and Dance*
Michael Wille, *director, School of Art*
Aaron Paolucci, *director, Arts Technology Program*
Kendra Paitz, *director and chief curator, University Galleries*
Stephanie Kohl Ringle, *business communications associate*
Eric Yeager, *director, CFAIT*

Illinois State University School of Music

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Allison Alcorn, *Musicology*
Debbie Aurelius-Muir, *Music Education*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Emily Beinborn, *Music Therapy*
Glenn Block, *Orchestra and Conducting*
Karyl K. Carlson, *Director of Choral Activities*
Renee Cherrick, *Group Piano*
Alex Clay, *Flute*
David Collier, *Percussion and Associate Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist/ Scheduling*
Anne Dervin, *Clarinet and General Education*
Gina Dew, *Music Education Advisor*
Judith Dicker, *Oboe*
Michael Dicker, *Bassoon*
Geoffrey Duce, *Piano*
Ellen Elrick, *Music Education*
Tom Faux, *Ethnomusicology*
Angelo Favis, *Guitar and Graduate Coordinator*
Tim Fredstrom, *Choral Music Education*
Sarah Gentry, *Violin*
Amy Gilreath, *Trumpet*
David Gresham, *Clarinet*
Mark Grizzard, *Theory and Choral Music*
Christine Hansen, *Lead Academic Advisor*
Kevin Hart, *Jazz Piano and Theory*
Phillip Hash, *Music Education*
Megan Hildenbrandt, *Music Therapy*
Rachel Hockenbery, *Horn*
Martha Horst, *Theory and Composition*
Mona Hubbard, *Office Manager*
John Michael Koch, *Vocal Arts Coordinator*
William Koehler, *String Bass and Music Education*

Marie Labonville, *Musicology*
Katherine J. Lewis, *Viola*
Roy D. Magnuson, *Theory and Composition*
Anthony Marinello III, *Director of Bands*
Thomas Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business and Arts Technology*
Joseph Matson, *Musicology*
Doug Morin, *Assoc. Director of Bands/ Director of BRMM*
Paul Nolen, *Saxophone*
Lauren Palmer, *Administrative Clerk*
Stephen B. Parsons, *Director*
Adriana Ransom, *Cello/ String Project/ CSA*
Kim Risinger, *Flute*
Cindy Ropp, *Music Therapy*
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Daniel Peter Schuetz, *Voice*
Lydia Sheehan, *Bands Administrative Clerk*
Anne Shelley, *Milner Librarian*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion/ Asst. Director of Athletic Bands*
Thomas Studebaker, *Voice*
Erik Swanson, *Jazz Guitar*
Elizabeth Thompson, *Voice*
Tuyen Tonnu, *Piano*
Rick Valentin, *Arts Technology*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Roger Zare, *Theory and Composition*

Band Graduate Teaching Assistants:
Jordan Harvey, MaryKate Kuhne, Sean Breast,
Joyce Choi, Adriana Sosa, Zachary Taylor, and
Joseph Tiemann (Jazz)

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3:00 pm and 7:00 pm

CPA

Sunday, December 2

Music for the Holidays

3:00 pm

CPA